

Article

A narrative discourse analysis of analyzing James Joyce's "Araby" through narrative discourse on multiple levels

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CITATION

Shah HH, Iqbal S, Abbas K, Rasool U. A narrative discourse analysis of analyzing James Joyce's "Araby" through narrative discourse on multiple levels. *Forum for Education Studies*. 2024; 2(3): 1513.
<https://doi.org/10.59400/fes.v2i3.1513>

ARTICLE INFO

Received: 15 May 2024

Accepted: 20 June 2024

Available online: 5 July 2024

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Abstract: This article employs narrative discourse analysis to analyze James Joyce's short story "Araby" by using two narrative analysis frameworks that focus on the macrostructure and microstructure aspects of the story. The analysis covers the story's purpose, generic structure, and lexico-grammatical cohesion. The writer follows a series of structural moves and uses a variety of narrative strategies (e.g., a high level of involvement and a wide range of lexical and grammatical cohesive ties), which contribute to the creation of a well-formed text that has effectively achieved its purpose and made its intended effect. This macro-structural analysis sheds light on the story's thematic elements, character development, and overall narrative trajectory, providing a deeper understanding of its intended message and impact. The article unveils Joyce's underlying linguistic mechanisms to convey meaning and evoke emotion within the narrative. By exploring the story's purpose, structure, and linguistic nuances, the analysis offers valuable insights into Joyce's narrative techniques and the profound impact of "Araby" as a well-formed literary text. This analysis of James Joyce's "Araby" through narrative discourse analysis offers valuable insights that can be applied in the classroom to enrich student engagement with literature.

Keywords: discourse analysis; generic structure; lexico grammatical; cohesion; narrative technique

1. Introduction

James Joyce's "Araby" is a treasure trove for scholars interested in narrative discourse analysis. The story's intricate narrative structure and rich thematic content have been the subject of extensive scholarly examination. Joyce employs narrative strategies to convey themes, develop characters, and create meaning within the narrative. By focusing on Joyce's use of narrative devices, such as point of view, symbolism, and structure [1], previous studies have delved into Joyce's narrative strategies, exploring the complex interplay between the story's macrostructure and microstructure elements.

James Joyce's short story "Araby" begins with an introspective narrative that delves into themes of disillusionment, idealization, and the loss of innocence. Set in Dublin, Ireland, the tale follows a young protagonist navigating the complexities of infatuation and embarking on a transformative journey to the local bazaar, also named Araby. Through vivid imagery and introspective narration, Joyce explores the emotional struggles of the protagonist and the harsh realities that fracture his idealized perceptions. Joyce, the influential Irish writer renowned for his innovative narrative techniques and insightful portrayal of the human experience, was deeply influenced by Dublin's social and political turbulence. His works often reflect the intricate

dynamics of Dublin society, capturing the everyday nuances of internal conflicts [2].

Joyce's writing style, characterized by richly detailed descriptions, stream-of-consciousness narration, and keen psychological insight, has left an enduring mark on the modernist movement. In "Araby," his masterful storytelling and astute observations offer a compelling glimpse into the human condition, prompting readers to contemplate universal themes of disillusionment, longing, and the quest for meaning [3]. Utilizing Joyce's distinctive narrative style, "Araby" unfolds as a timeless exploration of human emotions and the lasting impact of personal experiences, particularly examining how various story elements intertwine to maintain suspense.

James Joyce's "Araby" is a captivating short story that delves into the complexities of human emotions, particularly the disillusionment experienced by a young protagonist. This analysis employs the tools of discourse analysis to dissect the narrative and unveil the intricate layers of meaning Joyce masterfully weaves within the classical text. Furthermore, classic texts offer students a unique opportunity to explore different cultures and times, which is essential for developing critical thinking skills [4].

By examining both the macrostructure, encompassing the story's overall structure and thematic elements, and the microstructure, focusing on the finer details of language use and cohesion, we gain a deeper understanding of Joyce's narrative techniques and their impact on the reader. Through this exploration, researchers uncover how "Araby" transcends a simple coming-of-age story, transforming into a profound reflection on the loss of innocence, the power of idealism, and the inevitable clash with life's harsh realities. Taking these into consideration, this study gives an insight into how a short story like Araby combines the aspects discussed above for a better literary experience in narrative technique. Additionally, this story provides rationale and imaginative techniques for integrating literature into language teaching [5].

Purpose of the study

The purpose of this study is to employ narrative discourse analysis to dissect the layers of Joyce's "Araby." By analyzing the macrostructure and microstructure of the narrative, the study aims to uncover the intricate ways in which Joyce crafts his story. This includes examining the story's thematic elements, character development, and overall narrative trajectory. The research seeks to provide a deeper understanding of Joyce's narrative techniques and the emotional impact of the story on its readers [6].

2. Macro structural analysis: Genre schemata

Macro structural analysis involves examining a work's overall structure, plot progression, and thematic elements. "Araby," often studied for its modernist themes and narrative techniques, can be categorized as a coming-of-age story or bildungsroman, focusing on the protagonist's growth and self-discovery. Analyzing the macrostructure of the novel entails examining overarching themes, narrative structure, character development, and the protagonist's journey progression. This analysis provides insights into the implementation and development of genre schemata and cognitive frameworks for interpreting literature [7].

“Araby” follows a distinct macrostructure outlined as follows:

Exposition: Introducing the protagonist’s neighborhood and infatuation with Mangan’s sister.

Inciting incident: The protagonist becomes fixated on attending the bazaar called Araby.

Rising action: Challenges arise on the journey to the bazaar, heightening anticipation.

Climax: The protagonist’s idealized vision of Araby is shattered upon arrival.

Falling action: Reflecting on disillusionment and the futility of his quest.

Resolution: Recognizing the drab reality and experiencing a sense of loss.

Epiphany: A moment of self-discovery and understanding of life’s complexities.

Joyce’s meticulous construction of the macrostructure emphasizes the theme of disillusionment, highlighting the clash between romantic idealism and harsh reality. The narrative builds tension, leading to the climactic revelation at Araby, followed by a reflection on the consequences of the protagonist’s quest.

Table 1 presents three models of narrative schematic structure proposed by Labov [8], Stein [9], and Paltridge [10]. Each model outlines different stages or components that constitute the narrative structure. Here’s a brief commentary on each model:

Table 1. Three models of narrative schematic structure.

Labov [8]	Stein [9]	Paltridge [10]
Abstract	Setting	Orientation
Orientation	Initiating event	Complication
Complicating action	Response/reaction	Resolution
Evaluation	Attempt	Comment
Resolution	Consequences	Coda
Coda	Reaction	-

Labov [8]:

Labov’s model is one of the earliest attempts to describe narrative structure, particularly in oral storytelling. It consists of six components:

- 1) Abstract: A summary or introduction to the story.
- 2) Orientation: Setting the scene and introducing the characters.
- 3) Complicating action: The event that disrupts equilibrium and sets the story in motion.
- 4) Evaluation: The characters’ reflections or judgments on the events.
- 5) Resolution: The conclusion or outcome of the story.
- 6) Coda: Additional remarks or reflections that follow the resolution.

This model emphasizes the importance of context setting, conflict introduction, and resolution in storytelling.

Stein [9]:

Stein’s model provides a slightly different perspective on narrative structure, focusing on five key stages:

- 1) Setting: Introduction of the story’s context.

- 2) Initiating event: The incident that initiates the narrative.
- 3) Complication: Events or obstacles that arise from the initiating event.
- 4) Response/reaction: Characters' reactions to the complications.
- 5) Resolution: The conclusion or outcome of the story.

Stein's model simplifies the narrative structure into fewer stages, highlighting the progression from the initiating event to the resolution.

Paltridge [10]:

Paltridge's model offers another variation on narrative structure, consisting of five stages:

- 1) Orientation: Setting the scene and introducing characters.
- 2) Complication: The central conflict or problem that drives the narrative forward.
- 3) Attempt: Characters' efforts to address or resolve the complication.
- 4) Comment: Reflections or evaluations on the events.
- 5) Coda: Concluding remarks or additional details.

Paltridge's model emphasizes the characters' actions in response to the complication and the reflective aspect of storytelling.

Each model offers a slightly different perspective on how narratives are organized and can help analyze and understand storytelling in various contexts.

Table 2 outlines Labov's model of narrative structure, breaking down each component into narrative categories, narrative questions, narrative function, and linguistic form. Labov's model provides a systematic framework for understanding the narrative structure and the linguistic features accompanying each storytelling stage. Researchers can analyze how stories are constructed and conveyed across different contexts and languages by breaking down narratives into these components.

Table 2. Labov's model [8].

Narrative category	Narrative question	Narrative function	Linguistic form
Abstract	What was this about?	This signals that the story is about to begin and draws the listener's attention.	A short summarizing statement is provided before the narrative commences.
Orientation	Who is involved in the story, and when and where did it occur?	It helps the listener to identify the story's time, place, persona, activity, and situation.	Characterized by past continuous verbs and adjuncts of time, manner, and place
Complicating action	Then what happened?	The core narrative category provides the story's 'what happened' element.	Temporally ordered narrative clauses with a verb in the simple past or present.
Resolution	What finally happened?	Recapitulates the final key event of a story.	This is expressed as the last of the narrative clauses that began the complicating action.
Evaluation	So what?	Functions to make the point of the story clear.	Includes intensifiers, modal verbs, negatives, repetition, evaluative commentary, embedded speech, and comparison with unrealistic events.
Coda	How does it all end?	Signals that a story has ended bring the listener back to where s/he entered the narrative.	Often, it is a generalized statement that is 'timeless' in feel.

The above-shown Labovian model in **Table 2**, developed by sociolinguist William Labov, offers a framework for dissecting narrative structure and understanding how narratives are pieced together through specific elements. Typically encompassing six key components—abstract, orientation, complicating action,

evaluation, resolution, and coda—this model provides a lens through which to analyze stories. Applying this model to James Joyce’s “Araby” sheds light on the protagonist’s narrative structure and emotional odyssey. Let us delve into each component within the context of the short story, highlighting specific passages:

Abstract:

The abstract serves as an initial summary, setting the narrative’s tone. In “Araby,” it’s implicit in the opening lines, where the narrator unveils his infatuation with Mangan’s sister: “North Richmond Street, being blind, was a quiet street except at the hour when the Christian Brothers’ School set the boys free.” This poignant short story navigates themes of adolescence, infatuation, and disillusionment within a gloomy North Dublin setting, as an unnamed boy’s infatuation with his friend’s sister leads to a transformative experience at the Araby bazaar.”

Orientation:

The orientation furnishes details about characters, settings, and context. “Araby” encompasses the narrator’s portrayal of his neighborhood and his admiration for Mangan’s sister: “Her figure is defined by the light from the half-opened door.” The story commences with a thorough orientation, offering readers a vivid portrayal of the protagonist’s surroundings—decaying brown houses and a musty atmosphere. Introducing Mangan’s sister establishes a pivotal focal point for the protagonist’s emotions, with the somber setting as a metaphor for his challenges and constraints.

Complicating action:

The complicated action unveils the conflict or incident that disrupts equilibrium. In “Araby,” it is embodied in the narrator’s pursuit to attend the Araby bazaar and the hurdles he encounters: “But my body was like a harp, and her words and gestures were like fingers running upon the wires.” The plot unfolds as the protagonist becomes increasingly enamored with Mangan’s sister, promising to procure a gift from the Araby bazaar to impress her. Yet, obstacles—such as his uncle’s delayed return and school commitments—thwart his plans, transforming his journey to Araby into a symbolic quest fraught with desire and adolescent complexities.

Evaluation:

The story culminates in an epiphany as the protagonist gains insight through reflection on events. In “Araby,” this is evident in the protagonist’s disillusionment at the bazaar: “Gazing up into the darkness, I saw myself as a creature driven and derided by vanity.” The narrative concludes with a reflective evaluation of the protagonist’s encounters, where he acknowledges the futility of his romantic ideals and confronts the harsh realities of adulthood, juxtaposed against youthful illusions.

Applying Labov’s model to dissect “Araby” uncovers a meticulously structured narrative that unfolds through discrete components. The orientation sets the stage; the complicating action introduces tension; the resolution resolves conflicts; and the evaluation reflects on the protagonist’s journey, offering a comprehensive exploration of themes central to the human experience.

Resolution:

The resolution brings closure to the narrative and often includes the consequences or outcomes of the complicated action. In “Araby,” the resolution is marked by the narrator’s realization of the futility of his quest: “Gazing up into the darkness, I saw

myself as a creature driven and derided by vanity, and my eyes burned with anguish and anger.”

The resolution occurs at the Araby bazaar, where the protagonist is met with disappointment. Initially envisioned as a place of wonder and enchantment, the bazaar turns out to be mundane and commercial. The realization of the stark contrast between his romantic expectations and the harsh reality marks a moment of profound disillusionment for the protagonist.

Coda:

The coda concludes the narrative, providing a final thought or reflection. In “Araby,” the coda encapsulates the protagonist’s epiphany and the broader theme of disillusionment: “Gazing up into the darkness, I saw myself as a creature driven and derided by vanity, and my eyes burned with anguish and anger.”

Applying the Labovian model to “Araby” highlights the structured progression of the narrative and the emotional depth that emerges through each component. Joyce masterfully weaves together these elements to convey the protagonist’s internal turmoil and self-discovery in the face of unattainable ideals.

Microstructural analysis: Lexico-grammatical cohesion:

Halliday and Hassan [11] propose that “Cohesion arises when the interpretation of certain elements in discourse relies on others. According to Paltridge [9], cohesion pertains to “the grammatical and lexical relationship among different elements of a text.” “Consequently, cohesive ties can be delineated into two primary categories: grammatical and lexical cohesion. Grammatical cohesion comprises four principal types: reference, substitution, ellipsis, and conjunction. On the other hand, lexical cohesion can be subdivided into two primary categories: reiteration (including repetition, synonymy, hyponymy, meronymy, and antonymy) and collocation.

Lexico-grammatical cohesion: The groundwork for lexico-grammatical cohesion is often attributed to the work of Halliday and Hasan [11] in their book “Cohesion in English”. They proposed a framework that categorized cohesion into different mechanisms, including both lexical and grammatical aspects.

Additionally, lexico-grammatical cohesion is a term used in linguistics to describe how a text achieves coherence by combining vocabulary choices (lexico) with grammatical structures (grammatical). It’s essentially the teamwork between words and grammar to create a smooth and meaningful flow of ideas in writing. This framework is utilized for analyzing the literary text and identifying how Joyce uses various techniques to achieve this:

Lexico-grammatical cohesion encompasses using grammatical mechanisms to interconnect sentences, facilitating narrative fluidity. As delineated, it is realized through reference, conjunction, ellipsis, and substitution. This analysis will delve into two primary grammatical cohesion types: referential and conjunctive cohesion.

An example from “Araby” is using pronouns to maintain fluidity. For instance:

“I sat in the back room.”

“The room was small.”

Referential cohesion:

Identify how pronouns and other references connect ideas. For instance, the repeated use of “she” to refer to Mangan’s sister maintains focus on the protagonist’s infatuation.

Referential cohesion involves employing words and expressions to hark back to entities previously introduced. In “Araby,” this technique is exemplified in various instances. For instance, at the story’s outset, the protagonist expresses his infatuation with Mangan’s sister: “Her image accompanied me even in places the most hostile to romance.” Later, as the protagonist prepares to go to the Araby bazaar for her, this infatuation is referenced again when he muses, “I wished to annihilate the tedious intervening days. I chafed against the work of the school.” Such examples demonstrate how James Joyce employs referential cohesion to interlink disparate segments of the narrative, fostering a sense of continuity and accentuating thematic elements.

Another example of referential cohesion:

The protagonist vividly depicts his emotions when reflecting on Mangan’s sister: “I imagined I bore my chalice safely through a throng of foes.”

This image resurfaces later at the bazaar, where the protagonist’s disillusionment with Araby becomes apparent: “Gazing into the darkness, I saw myself as a creature driven and derided by vanity, and my eyes burned with anguish and anger.”

These instances illustrate James Joyce’s use of referential cohesion, weaving together disparate parts of the narrative to foster continuity and underscore thematic elements.

Conjunctive cohesion:

Analyze how conjunctions like “and,” “but,” and “because” establish relationships between sentences and ideas. Passages like “When I left the kitchen, she was at the doorway...” (Araby) demonstrate the use of conjunctions to depict a sequence of events.

It employs conjunctions and adverbs to interconnect ideas and enhance coherence. In “Araby,” conjunctions contribute to narrative flow in instances such as:

“And then the trouble began.”

“But my body was like a harp.”

An example of conjunctive cohesion:

As the protagonist contemplates his impending visit to the bazaar, conjunctions are employed to denote a sense of temporal progression:

“When I left the kitchen, she was at the doorway, drawing something on the frosted windowpane...”

“As I came near her, she bowed her head and said, ‘Good evening.’”

Another illustration:

In the latter part of the narrative, upon reaching the Araby bazaar, the protagonist utilizes conjunctions to delineate a series of events:

“The upper part of the hall was now completely dark.”

“Gazing up into the darkness, I saw myself as a creature driven and derided by vanity...”

These instances exemplify how Joyce employs conjunctions to interlink events, actions, and ideas, facilitating a seamless narrative progression in “Araby.” The judicious application of conjunctive cohesion aids in constructing the story’s framework and steers the reader through the protagonist’s encounters and reflections.

Endophoric anaphora:

Anaphoric reference (see **Figure 1**) directs backward. Let us now pinpoint examples of anaphoric references and the corresponding words to which they hark

back, elucidating how such cohesive ties contribute to the overall cohesion of the text.

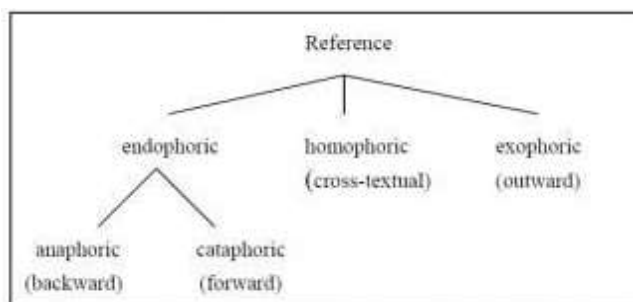


Figure 1. Types of referential devices [4].

Endophoric anaphora involves the repetition of a word or phrase that refers to something mentioned earlier in the text. In “Araby” by James Joyce, there are instances of anaphoric references that contribute to the coherence of the narrative. Here is an example with an approximate line reference:

Example of Endophoric anaphora:

The protagonist’s reflection on his feelings for Mangan’s sister is a recurring theme. In the following lines, the use of anaphora ties back to the earlier expressions of his emotions:

“Gazing up into the darkness, I saw myself as a creature driven and derided by vanity, and my eyes burned with anguish and anger.”

“I bore my chalice safely through a throng of foes.”

These lines demonstrate how Joyce uses Endophoric anaphora to link the protagonist’s experiences and emotions, creating a sense of continuity and emphasizing the story’s central themes, such as the protagonist’s romantic idealism and subsequent disillusionment.

Endophoric:

In “Araby” by James Joyce, Endophoric cataphora, which refers to something mentioned later in the text, is not as prominent as anaphora. However, we can identify instances where the narrative refers forward to elements that will be introduced later. Here’s an example with an approximate line reference:

Example of Endophoric cataphora:

In the initial lines of the narrative, the protagonist reveals his fascination with Mangan’s sister:

“Her image accompanied me even in places the most hostile to romance.”

As the story progresses, the narrator contemplates the Araby bazaar while trapped in the confines of school:

“I wished to annihilate the tedious intervening days. I chafed against the work of the school.”

This instance of “tedious intervening days.” and the longing to escape schoolwork serves as an Endophoric cataphora, projecting the narrator’s imminent journey to the Araby bazaar. It lays the groundwork for the ensuing tension and anticipation.

In “Araby,” Joyce employs a narrative technique that intertwines past and present, with early elements gaining enhanced significance as the story unfolds.

Conjunction:

In “Araby” by James Joyce, conjunctions connect ideas and create a cohesive flow in the narrative.

Temporal conjunction:

Joyce uses temporal conjunctions to indicate a sequence of events or the passage of time. For instance:

“As I approached the door, my heart raced with excitement.”

“When the bell rang, I knew my time had come.”

Causal conjunction:

Causal conjunctions explain the cause-and-effect relationship between different parts of the story:

“Because I was infatuated with Mangan’s sister, I decided to go to the Araby bazaar.”

“The disappointment at the bazaar was so profound that I felt my dreams had been shattered.”

Contrastive conjunction:

Joyce may use contrastive conjunctions to highlight differences or contrasts in the narrative:

“The reality of Araby was stark, whereas my expectations were grandiose.”

“Although I had hoped for a romantic gesture, the bazaar was mundane.”

Lexical cohesion:

Lexical cohesion involves using semantically related words and phrases to maintain a sense of unity and coherence [12].

Here are a couple of examples of lexical cohesion in “Araby”:

Repetition of imagery:

The story repeats specific images and motifs, such as darkness, light, and shadows. For example, when the protagonist describes Mangan’s sister, he notes the “soft rope of her hair” and how it falls “over her shoulders and kissed the soft curve of her cheek.” These repetitions contribute to the overall thematic coherence of the narrative.

Repetition of keywords:

Certain words are repeated for emphasis or to establish a thematic connection. In “Araby,” words like “gazing,” “darkness,” and “anguish” are used consistently, linking different parts of the story. For instance, the protagonist “gazes” into the darkness when thinking about Mangan’s sister and experiencing disillusionment at the bazaar.

Synonyms and antonyms:

Identify how synonyms like “shimmering” and “gleaming” (for light) or antonyms like “joy” and “misery” contribute to the story’s imagery and thematic development. Synonyms and antonyms can significantly enhance lexical cohesion within a text. In “Araby,” the narrative juxtaposes the protagonist’s idealized perception of the Araby bazaar with its stark, disappointing reality. Terms like “vanity,” “anguish,” and “anger” vividly depict the emotional evolution of the protagonist. These instances illustrate Joyce’s adept use of lexical cohesion to intertwine various narrative elements in “Araby,” resulting in a story imbued with profound themes and emotional resonance.

Repetition:

Discuss the use of repeated words and phrases to emphasize themes or emotions. For instance, the recurring use of words like “darkness,” “anguish,” and “gazing” reinforces the protagonist’s emotional journey.

Researchers provide a general analysis of repetition in Joyce’s writing style, which often involves repeating certain words or phrases for emphasis and thematic coherence.

Repetition of imagery:

Joyce frequently employs repetition of visual and sensory imagery. In “Araby,” for instance, there might be repetition of words related to light, darkness, or specific visual details associated with the characters or setting.

Repetition of key themes:

Specific themes or motifs may be reiterated throughout the story. In “Araby,” Joyce could convey themes such as unrequited love, idealization, and disillusionment through the repeated use of thematic words.

Repetition of emotional states:

Words expressing emotions, especially the protagonist’s emotional states, may be repeated to emphasize the evolving mood of the story. Words like “anguish,” “excitement,” or “disappointment” might be used repeatedly.

Repetition of rhythmic effect:

Joyce frequently employs repetition to achieve rhythmic or stylistic effects in his writing. Repetition may entail repeating phrases or words to establish a particular cadence or tone within the narrative.

“Watched my master’s face pass from amiability to sternness; he hoped I was not beginning to idle. I could not call my wandering thoughts together. I had hardly any patience with the serious work of life which, now that it stood between me and my desire, seemed to me child’s play, ugly monotonous child’s play”.

In the passage provided, the rhythmic effect is prominently demonstrated by repeating the phrase “child’s play.” This repetition serves to underscore the narrator’s growing frustration and profound sense of disillusionment. Moreover, it contributes to relentless monotony, mirroring the narrator’s perception of confinement and dissatisfaction in his daily existence.

The repetition of “child’s play” amplifies the narrator’s disdain for the mundane obligations of adulthood, contrasting sharply with his yearning for something more profound and meaningful. This rhythmic device effectively conveys the protagonist’s emotional turmoil and adds depth to the narrative, inviting readers to immerse themselves in their inner struggles and aspirations.

Synonymy:

In the short story “Araby” by James Joyce, some synonyms that appear include:

- 1) Glimmering: Shimmering, gleaming.
- 2) Vicinity: Proximity, nearness.
- 3) Profane: Irreverent, blasphemous.
- 4) Inchoate: Incomplete, undeveloped.
- 5) Countenance: Expression, visage.

Antonymy:

Another lexical feature that contributes to the text’s unity is antonymy

(opposites). The following instances of antonyms have been identified:

- 1) Light—Dark
- 2) Joy—Misery
- 3) Hope—Despair
- 4) Lively—Dull
- 5) Fulfillment—Disappointment

Hyponymy:

Hyponymy is “a relation of inclusion”. In this text, we can identify the following example of hyponymy:

- 1) Flower—Rose
- 2) Building—House
- 3) Beverage—Tea
- 4) Fruit—Apple
- 5) Movement—Gesture

Meronymy:

“Araby” by James Joyce, a possible example of meronymy, uses the word “gloomy” to describe the setting of the bazaar. The word “gloomy” implies a sense of darkness or lack of light, which can be associated with the bazaar’s dimly lit and somewhat desolate atmosphere (see **Figure 2**). This use of the word “gloomy” can be considered a meronym for the overall mood and atmosphere of the bazaar in the story.



Figure 2. Concept of gloomy.

Collocational ties:

Analyze how words co-occur to create a specific atmosphere. For example, “brown-clad figures” and “falling darkness” paint a picture of gloom, mirroring the protagonist’s mood.

Collocation refers to the syntagmatic relations between words. The following are examples of word collocations. In “Araby” by James Joyce, collocations tie the story together. For example, “brown-clad figures” and “falling darkness” create a sense of gloom and desolation that mirrors the protagonist’s emotional state as he navigates through the bazaar. Additionally, the collocation of “gloomy rooms” emphasizes the sense of entrapment and disillusionment experienced by the protagonist as he realizes the harsh reality of the world around him. These collocations contribute to the overall mood and theme of the story, reinforcing the protagonist’s feelings of isolation and disappointment.

3. Conclusion

This analysis of James Joyce’s “Araby” through the lens of narrative discourse analysis reveals a narrative meticulously crafted on both macro and microstructural levels. By dissecting these elements, we gain valuable insights into Joyce’s masterful

storytelling techniques and their profound impact on the reader's experience.

In addition to that, the story adheres to a coming-of-age narrative structure, employing Labov's model to unfold the protagonist's journey through distinct stages: orientation, complication, evaluation, resolution, and coda. Each stage contributes to the protagonist's emotional growth and the overall thematic exploration of disillusionment [13].

This study delves into the rationality and psychology behind transformative experiences, such as becoming a parent or developing a new passion.

Furthermore, cohesive devices at the micro level, including referential and conjunctive cohesion, weave together disparate narrative segments, fostering a sense of continuity and emphasizing thematic elements. Repetition of imagery, keywords, synonyms, and antonyms further reinforces thematic connections and emotional progression.

Joyce's intricate narrative techniques create a multi-layered reading experience. The microstructural elements immerse readers in the protagonist's inner world, allowing them to experience his emotions and disillusionment firsthand. The macrostructural analysis, on the other hand, invites readers to contemplate broader themes of societal influences, the loss of innocence, and the complexities of human experience.

By understanding how Joyce interweaves macro- and microstructural elements, readers gain a deeper appreciation for his narrative craft. This analysis highlights the importance of narrative structure, like Labov's model, which provides a foundation for the story's development and thematic exploration. On the other hand, grammatical and lexical cohesion serve as the connective tissue, ensuring a smooth-flowing narrative and reinforcing thematic connections. Also, Joyce's meticulous selection of words, imagery, and repetition techniques evoke emotions, shape the atmosphere, and contribute to the story's overall impact.

In conclusion, this analysis of "Araby" demonstrates the power of narrative discourse analysis in revealing the complexities of Joyce's storytelling techniques. Understanding these techniques enhances our appreciation for the story's depth, emotional resonance, and enduring impact on readers. By employing a combination of macro and microstructural analysis, educators can equip students with the tools to delve deeper into literary texts, appreciating not just the story itself, but the artistry behind its construction. In addition to that, it provides a comprehensive methodology for using storytelling in the primary English language classroom [14].

Pedagogical implications

Narrative discourse analysis offers a valuable framework for analyzing literary texts like "Araby." By understanding the interplay between macro and micro aspects of the narrative, readers gain a richer appreciation for the author's craft and the story's deeper meanings. Incorporating these techniques into pedagogical practices can equip students with critical thinking skills and a deeper understanding of how literature works. Additionally, Professional Development School (PDS) stories serve as a bridge between theory and practice, informing teacher education programs and promoting dialogue among educators [15].

Author contributions: Conceptualization, HHS and SI; methodology, KA; software, UR; validation, HHS, UR and SI; resources, SI; data curation, KA; writing—original draft preparation, SI; writing—review and editing, UR; visualization, KA; supervision, HHS. All authors have read and agreed to the published version of the manuscript.

Conflict of interest: The authors declare no conflict of interest.

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